

R E P O R T R E S U M E S

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THE ORGANIZATION OF NONBOOK MATERIALS IN SCHOOL LIBRARIES.

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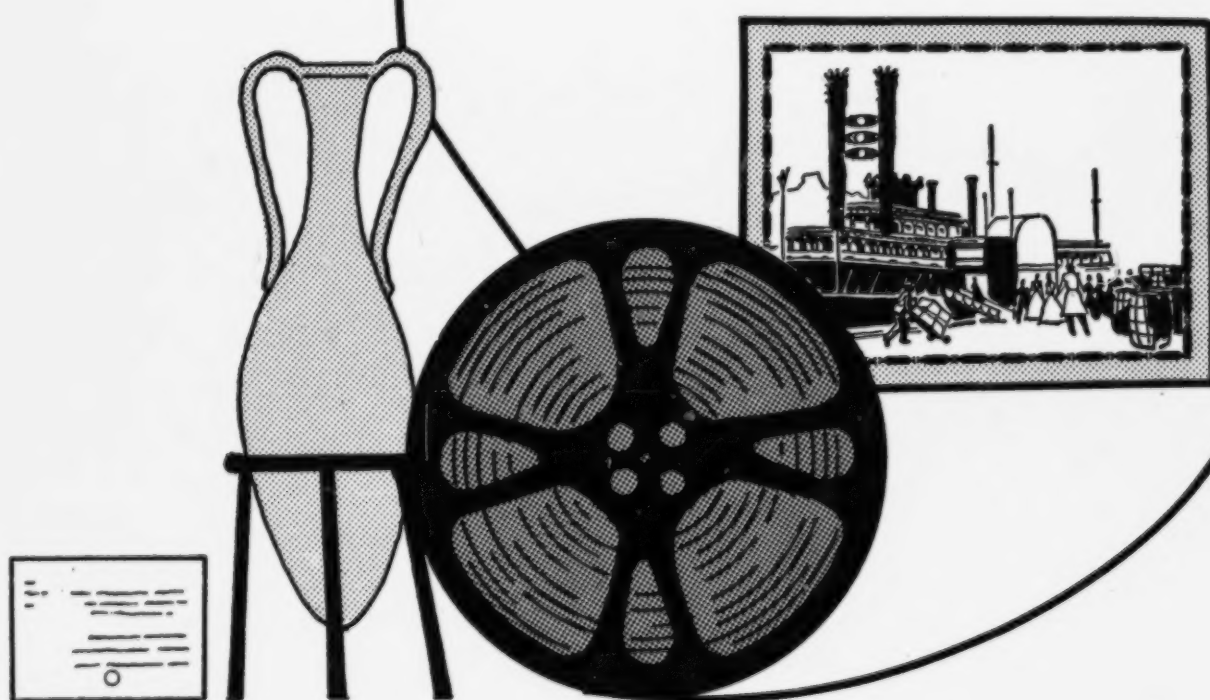
DESCRIPTORS- *SCHOOL LIBRARIES, *CATALOGING, *INSTRUCTIONAL MATERIALS CENTERS, AUDIOVISUAL AIDS, CATALOGS, LIBRARY CIRCULATION, *LIBRARY TECHNICAL PROCESSES, CLASSIFICATION, *INSTRUCTIONAL MATERIALS, MANUALS, CALIFORNIA, PROJECT DISCOVERY,

A GENERAL GUIDE FOR CATALOGING AND PROCESSING OF NON-BOOK MATERIALS, THIS MANUAL WAS WRITTEN IN RESPONSE TO REQUESTS FOR ASSISTANCE IN ORGANIZING AUDIO-VISUAL MATERIALS FOR USE BY PUPILS AND TEACHERS IN CALIFORNIA SCHOOL LIBRARIES. AS SUCH, THE DECISIONS ON CATALOGING PROCEDURE ARE BASED UPON THE PRINCIPLE THAT THE ORGANIZATION OF ALL INSTRUCTIONAL MATERIALS BY SUBJECT REINFORCES LEARNING AND SKILLS ALREADY ACQUIRED. CONSIDERATION IS GIVEN TO QUESTIONS OF A GENERAL NATURE, SUCH AS, THE USE OF UNION CATALOGS, CIRCULATION AND STORAGE OF MATERIALS AND EQUIPMENT, TYPES OF CLASSIFICATION SYSTEMS, AND THE USE OF PRINTED CARDS. PROCEDURES FOR HANDLING THE DIFFERENT FORMS COVERED ARE BASED UPON STANDARD LIBRARY PRACTICES, BUT ARE MEANT TO BE FLEXIBLE ENOUGH TO ALLOW ADAPTATION TO EACH SCHOOL LIBRARY. SPECIFIC EXAMPLES OF CATALOGING AND PROCESSING FOR EACH OF THE FORMS COVERED (ART PRINTS, CHARTS, DIORAMAS, FILMS, FILMSTRIPS, FLASH CARDS, GAMES, GLOBES, KITS, MAPS, MOCK-UPS, MODELS, PICTURES, REALIA, RECORDINGS, SPECIMENS, VIDEO TAPES, AND TRANSPARENCIES) MAKE UP THE MAJOR PORTION OF THE MANUAL. APPENDIX A SUMMARIZES THE RESULTS AND CONCLUSIONS OF A QUESTIONNAIRE SURVEY OF CALIFORNIA SCHOOL LIBRARY PRACTICES IN CATALOGING, HOUSING, AND CIRCULATING AUDIO-VISUAL MATERIALS. APPENDIX B IS A REPORT ON PROJECT DISCOVERY, "INTEGRATING LIBRARY MATERIALS" BY ROBERT E. MULLER.

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THE ORGANIZATION OF NONBOOK MATERIALS IN SCHOOL LIBRARIES



CALIFORNIA STATE DEPARTMENT OF EDUCATION
MAX RAFFERTY, Superintendent of Public Instruction
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LI 000 070

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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THE ORGANIZATION OF
NONBOOK MATERIALS
IN SCHOOL LIBRARIES

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P R E F A C E

The publication by the American Library Association of Standards for School Library Programs and the later work on standards by the California Association of School Librarians present the school library as an instructional resource center which provides an organized collection of all types of materials. This concept of the school library was developed in answer to the needs of teachers and students to have a variety of materials organized to be conveniently available. The Elementary and Secondary Education Act of 1965 has provided the opportunity for many schools to implement this concept. Federal funds are helping to expand not only resources in printed materials but also to add audio-visual materials to school libraries. Consequently, the need has arisen for guidelines to aid in incorporating other types of materials into libraries where in the past only books and magazines have been available.

In response to numerous requests for assistance in organizing nonbook materials for use in school libraries, the staff of the Bureau of Audio-Visual and School Library Education arranged for this publication.

Certain basic assumptions were made in deciding the content and procedures suggested. They are as follows:

1. The publication will be used by people already familiar with the cataloging of printed materials.
2. There will be adaptations to fit the local situation; for instance, materials added to elementary school libraries may be cataloged in less detail.
3. Print and non-print materials will be made available through the same service agency, a school library.
4. Many types of materials will be available for use by individual students in addition to materials provided for classroom presentation.

It is hoped that this publication will prove useful to school librarians and provide a foundation for the organization of nonbook materials in the school libraries of California.

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I. INTRODUCTION

This manual was written as a general guide for cataloging and processing nonbook materials for use in school libraries. The decisions on cataloging procedure are based on the fundamental principle that the organization of printed and audio-visual materials by subject reinforces the learning and extension of experiences and skills already acquired by pupils and teachers. The manual does not pretend to establish authoritative cataloging rules which must be followed. Rather, it aims to suggest procedures, based on accepted standard library practices, which are flexible enough to allow adaptation to the individual school library.

Different materials have required adaptations of standard library cataloging practices. Each departure from the general rule and the amount of descriptive information included on the catalog card have been determined by the following considerations:

- A. The purpose of the catalog is to enable the user to determine easily all types of materials which might be useful for improving the teaching and learning process in a given situation.
- B. Students at all levels as well as teachers will use the catalog.
- C. The call number and the catalog card form should be kept as simple as possible.
- D. The vocabulary of description should be uninvolved and of an appropriate level of difficulty.
- E. The minimum number of catalog cards to serve the purpose should be made.
- F. Provision should be made for expansion as the materials collection grows.
- G. The possibility of automated cataloging in the future should be kept in mind in determining main entry and items of information included on the card.

II. GENERAL CONSIDERATIONS

A. Types of Materials

Nonbook materials are those other than books, pamphlets and periodicals which are in such a form that communication occurs through audio or visual techniques, or both. The term audio-visual is used here interchangeably with the term nonbook and denotes the same types of materials. Definitions of the audio-visual media most commonly used in education and treated in this manual are given below. Those marked with asterisks are cited from original published sources (see Bibliography, p. 60).

Art Print: A printed reproduction of a work of art.

Chart: A sheet giving any kind of information in list, picture, table, or diagram form. ***

Diorama: A group of figures set in a naturalistic background arranged to create an illusion of reality; as used here, a miniature scene.

Film: A motion picture film which may be:

1. Silent: no sound track has been recorded on the film
2. Sound: film has self-contained sound track
3. 16mm: most widely used size currently in use
4. 8mm: short films, silent, sometimes called film loops, usually contained in a cartridge. Equipment of the same manufacture is usually necessary for projection. Research on these films is continuing, but as yet sound film loops are not generally available, nor has there been a standardization of cartridges and projectors.

Filmstrip, silent: A 35mm film containing a sequence of still pictures, usually carrying printed captions which, together with the pictures, convey the ideas to be communicated. *

Filmstrip, sound: A filmstrip that is normally to be accompanied by a phonograph or tape recording carrying the audio material essential for complete understanding or enjoyment of the visual presentation. *

Flash cards: Cards upon which are words, phrases, or symbols. The cards are convenient for manipulation by hand and may be held before the viewer for recognition training or for drill. *

Game: An arrangement of materials providing instruction and testing of skills while motivating the learner by play and competition.

Globe: A sphere on which is a cartograph of the earth or of the heavens.

Kit: A combination of two or more types of learning materials to be used as a unit. ***

Map: A representation of any region, as of the earth's surface; a chart.

Mock-up: An arrangement of a real device, or associated devices, displayed in such a way that representation of reality is created. It may be simplified in order to emphasize certain features. It may be used as an economical reproduction of a complicated or costly device to be operated or observed for learning purposes. Usually a prepared substitute for a real thing; sometimes a giant enlargement. *

Model: A reproduction of a real thing in a small scale, or large scale, or exact size - but made of synthetic materials. A substitute for a real thing which may or may not be operational. *

Picture: A surface representation of an object, person or scene, as by a drawing, painting, engraving or photograph. ¹

Realia: A term often used to represent any real materials employed in instruction, such as rocks, flora, and artifacts. *

Recording, disc: A phonograph record, which may be monaural or stereophonic, is usually 10 or 12 inches in diameter. The most common speed is $33\frac{1}{3}$ revolutions per minute. Other speeds sometimes used are 78 and 45 revolutions per minute.

Recording, tape: Sound recorded on magnetic tape instead of on a phonograph record. The most common speeds are $3\frac{3}{4}$ and $7\frac{1}{2}$ inches per second.

Slide: Film or transparent materials for projection bound or masked to a 2x2-inch or $3\frac{1}{4}$ x4-inch size.

Specimen: A part or sample of a real object used in instruction, e.g., a piece of preformed plastic, a sample of white sand.

Study print: Pictures dealing with specific subjects, usually in a set portraying different aspects and development of the subject.

Tape, video: A tape used in the process of recording picture and sound from television programs by a magnetic process similar to sound recording on tape. Commercial video tape is 2 inches wide; 1-inch-wide tape is used in at least one non-commercial recorder. *

Transparency: Transparent materials for the overhead projector, usually 7x7 or 10x10 inches in working-area dimensions.

¹ "Picture" in this publication includes posters, post cards, cartoons, photographs; reproduction of documents, e.g., a facsimile of the Declaration of Independence.

B. Union Catalog

The integrated or union card catalog brings together in one place all learning resources of every type, under an organized system and uniform subject headings. This complete information on available resources enables the user to determine easily and quickly what materials might be most useful for the required learning situations. It provides a choice of materials and the possibility of substitution should the desired items be already in use. Such a catalog may also suggest new ideas for improving teaching and learning by employing different kinds of educational media.

According to local conditions and physical facilities, the individual school may be faced with the problem of maintaining two catalogs: a union catalog and an audio-visual catalog. If the nonbook materials collection is housed at a distance from the main catalog, a separate audio-visual catalog should be available at that location in addition to the main catalog.

The advantages of the union catalog are easily identified. However, the local schools may have to evaluate these advantages in the light of the frequency of use of the union catalog, physical facilities and the expense of duplicate card production and personnel time needed to keep two catalogs up to date.

C. Circulation Policies

In order to decide upon circulation policies relating to audio-visual materials, basic philosophy concerning these types of materials needs to be considered. Why are audio-visual materials a part of the library collection? What are the immediate and ultimate aims in making these materials available in the school library rather than as a separate service? How are they to be utilized in the curriculum? Will they be used by both students and teachers?

After these determinations have been made, circulation policies may be designed to implement the basic purposes of the materials program. Such policies may vary with the format of the material. For instance, materials that are easily portable such as art prints, tapes, and filmstrips may be circulated to individuals while other types of materials such as models and mockups are provided only for library or classroom use.

After it has been decided which audio-visual materials will be circulated, the length of time for which materials are loaned may be varied. It may be desirable to check out certain types of material for a very limited time while art prints, for instance, are loaned for two weeks or longer.

As with printed materials, certain items from the audio-visual collection may be kept for reference use, on reserve, faculty use only, or other temporary or permanent restriction placed on their availability.

The cost and fragility of certain types of material and particularly the availability of the necessary equipment may by necessity govern the circulation policies in many school libraries.

Circulation decisions affect the physical processing of nonbook materials. (See Section VI, p. 21 for information.) It is necessary to think through thoroughly each step in physical processing in relation to circulation policies. Since these nonbook materials are fragile and easily damaged, consideration needs to be given to inspection on return. This will require personnel time and equipment.

If sufficient personnel and appropriate equipment for inspection are not available, the cost of damage will have to be accepted as one of the overhead costs of the program.

It is recommended that serious consideration be given to the learning experiences implicit in student handling and access to materials. According to a recent State survey (see Appendix A) the prevalent practice was to restrict circulation of audio-visual type library materials to use within the library. However, informal observation in recent months indicates an increasing number of libraries where at least some audio-visual materials are loaned to students. The difficulties in processing and handling those materials should not be a deterrent to the educational values of student access to materials through circulation for use outside of the library.

D. Storage and/or Integration of the Collection

The storage and the integration of materials are closely allied since audio-visual materials frequently require specialized storage facilities. The prevalent practice in California school libraries at present is to store audio-visual materials in specialized cabinets and racks and not to integrate them with printed materials. However, many nonbook materials now lend themselves to integrated storage and progress is being made toward modular packaging to facilitate shelving with printed materials.

In the consideration of the placement of nonbook and book materials together on standard book shelving, the first question arises over differences in sizes and measurements of the media involved. Another question concerns the decisions necessary to form policy which guarantees at one time both control of materials and student free access for circulation purposes; for example, the practical problem of placing books, filmstrips, art prints, specimens, 16 mm films, and models all on the same subject together on the same shelf. A closer examination of the problem will show that books, filmstrips, and films may be housed together, while art prints, specimens, and models present more difficulties.

In addition to the shelving or storage facilities available, the circulation policies of the library concerning nonbook materials will be a determining factor. If materials are not circulated, they are on a closed rather than an open storage arrangement. The method of storage is also involved in the choice of the classification system for nonbook material. Integration requires the same classification system for all types of media. If materials

are not stored together, it is possible to use the Dewey Decimal Classification System or the Library of Congress System for printed materials and an accession number system for audio-visual materials.

Philosophically there is merit in integrating all materials on the same subject on the same storage shelving. It enables the student to see quickly all of the different types of materials available to meet his immediate need. However, each school will have to decide within its own local conditions and facilities the value of separate or integrated storage facilities for printed and nonbook materials. The union catalog, as has been pointed out, also brings like material together so that the searcher can determine all of the different materials available in the library collection on a given subject.

In Appendix B information on "Project Discovery" tells of the experience in one school with an experiment in integrating materials on the shelves of an elementary school library. This report also describes the experience in this school with lending audio-visual materials and equipment to children.

E. Student Use of Equipment

In the concept of the all-media library collection is contained the fact that student use of audio-visual materials requires the use of equipment. The equipment used has to be different from that used in classrooms in that it must be capable of providing individual viewing or listening. This means overcoming the problem of room darkening, and of providing sound systems for the individual listener. Simplicity of operation is important for student use. It is fortunate that equipment today has reached a state of sophistication where many of the problems of individualized use have been solved. It is possible to obtain equipment with rear projection, earphones, automatic threading, and other features which make it feasible for students to use audio-visual materials and equipment in a library situation.

If audio-visual materials are circulated, then it follows that consideration should be given also to the circulation of equipment. The policy governing what types of audio-visual materials circulate may have to depend on the policy governing circulation of equipment, although materials alone are circulated in many instances. Disc recordings are easy to circulate because most students have access to a phonograph. However, not so many homes have a filmstrip viewer or a 16mm film projector. Frequently it is feasible to lend students filmstrip projectors even though six hundred dollar, auto-load 16mm projectors are considered too expensive and cumbersome. It would seem that as library use of individualized audio-visual equipment increases, equipment costs may be reduced. Checking out equipment to students for home use requires more equipment, more maintenance and repair, and more supplies such as projection lamps and reels. Increased use increases cost in most instances and must be provided for in budget support of the program.

The amount of individual instruction necessary to allow the student to operate the necessary equipment successfully is also involved. Consideration must be given to how much instruction in the use of equipment should or could be given to each individual student who wishes, for example, to check out a cartridge of slides and a slide projector.

III. TYPES OF CLASSIFICATION SYSTEMS

The State Department of Education survey indicated that there are two types of classification systems used in school libraries for audio-visual materials. They are an accession number system and the Dewey Decimal classification system.

The decision as to which system is used is determined on the basis of need for a subject classification approach. The Dewey system should be used if a subject arrangement of materials is desired; otherwise the accession number system will suffice.

A. Accession Number System

The accession number system utilizes a letter symbol indicating the type of material (see list of symbols on p. 9) plus a number indicating the chronological order in which that particular item was added to the library collection (see VII for examples). An accession book, such as those available from library supply firms for accessioning books, may be used. It is also possible to keep only a simple record indicating the last number used. If an accession book is not used, provision must be made for handling withdrawals, lost items, additions and other necessary information; a shelf list can be used for such a record.

All types of library materials may be entered as they are received so that the accession number indicates only the chronological order and provides a running number count of all items. Expansion of the nonbook materials collection would not become a problem. An alternative method is to set up blocks of numbers for types of audio-visual materials. A decision would have to be made on the ultimate size of the collection of a particular type of material and a block of numbers assigned, such as 50,000 to 59,999 for filmstrips, 60,000 to 69,999 for recordings. This different sequence for each type of materials would provide a mnemonic feature and would place materials of each type in closer sequence for shelving.

The chief advantage of the accession number system lies in the simplicity of assigning call numbers. This simple routine task involves no judgmental factors and is economical. It is also possible to make materials available for use before permanent cataloging is completed.

On the other hand, since material is numbered in chronological order, there is no relationship between the number and the subject of the material. The accession number system depends entirely on the use of a catalog to locate a specific item or materials by subject, and establishes a system of completely separate storage of printed and audio-visual materials. Integration of materials in the future would require reclassification of the entire collection entailing the replacement of all labels and catalog cards. Additional problems are encountered in establishing a method to handle duplicate copies and in maintaining the correct numbering system.

B. Dewey Decimal Classification System

Since the Dewey Decimal classification system is the one found most frequently in school and public libraries throughout the United States, it is already familiar to librarians and to most users of libraries. Although it is not perfect, no other system has yet been devised that is more practical for libraries not large enough to use the Library of Congress system. In the same way as for printed materials, the use of this classification system for audio-visual materials presents advantages and disadvantages.

Through the Dewey Decimal system audio-visual materials are classified by subject and the coordination of all materials is achieved. By the addition of a symbol indicating the type of material, a call number is created. This call number may then be used to shelve both print and non-print materials either together or separately whichever seems most advantageous. Future integration in shelving is provided for and the searcher is permitted to browse and gain valuable suggestions for substitutions and multi-media resources.

One of the chief problems found in the extension of Dewey to audio-visual materials is the lack of subdivisions for forms of audio-visual materials. The addition of a letter symbol may solve this problem. Libraries with a large collection in a special subject (e.g., music or art) may find it advisable to devise a classification code specifically for the forms of this subject. Since the assigning of Dewey classification numbers is a professional task, the rate at which materials are made available for use will depend upon the amount of professional time provided for this service.

IV. COLOR CODES AND SYMBOLS

The identification of different forms of material may be accomplished in several ways:

- A. A letter symbol may be placed above the classification number (or accession number).
- B. The media may be specified on the catalog card after the title, e.g., filmstrip, picture, flash card.
- C. Colored catalog cards, or color-banded cards, or a combination of both may be used to indicate different media. Libraries may wish to employ only the symbol or both the symbol and the color code. If the color code is used for catalog cards, the same colors should be carried through for circulation cards.

Color coding enables the catalog user to ascertain rapidly the various types of media available. On the other hand, providing colored catalog and circulation cards may be an added expense in materials and time, and difficulties may be encountered in procuring enough different colors to cover the rapidly expanding variety of educational media. If it is judged that color coding is essential and more colors are needed than can be provided by library supply firms, libraries may make their own color banded cards by stripping the upper edge of the card with a color felt pen. Confusion may also result where libraries are already using colored cards for other purposes, e.g., to designate lost books, reserve books, special collections, location of books on certain subjects. The multiplicity of colors in itself may become increasingly confusing as different types of materials are added. Each library will have to assess the value of color coding to its particular clientele and decide whether or not the use of the letter symbol alone is sufficient for identification.

If a color distinction between book and nonbook materials is desired, it is suggested that one color - GREEN - be used.

If color coding by type of media is desired, the following standard color code may be used. Symbols for identification of different media are also included.

It is recommended that all libraries within a school district, or larger unit, be organized with the use of the same symbols and, if a color code is used, the same color code.

COLOR CODES AND SYMBOLS

<u>MEDIUM</u>	<u>CATALOG CARD COLOR</u>	<u>SYMBOL</u>
Art Print	Orange strip	CA
Chart	Salmon	CT
Diorama	Dark green strip	RA
Film (Motion Picture-16mm)	Blue	MP
Film (Motion Picture-8mm loop)	Blue	ML
Filmstrip	Green	FS

<u>MEDIUM</u>	<u>CATALOG CARD COLOR</u>	<u>SYMBOL</u>
Flash Card	Red strip	FC*
Game	Red strip	GA*
Globe	Brown strip	GL
Kit	Dark blue strip	KS
Map	Black strip	CM
Mock-up, model	Dark green strip	RM
Picture	Orange strip	CP*
Realia	Dark green strip	RE
Recording, disc	Cherry	RD
Recording, tape	Cherry	RT
Slide	Buff	SL
Specimen	Dark green strip	RS
Study Print	Orange strip	SP
Tape, video	Blue	MV
Transparency	Buff	ST

*All symbols except those marked with an asterisk are used in the University of Southern California Automated Cataloging Project.

V. USE OF PRINTED CARDS

Since nonbook materials require more descriptive information on the catalog card than do books, it is recommended that printed catalog cards be purchased if available, and the amount of revision be kept to a minimum. At present the Library of Congress is the main source of supply for card sets for phonorecords, films, and filmstrips. However, because of the rapid acquisition of all types of media in library collections, some major producers may soon be providing catalog cards with their audio-visual materials. The alert librarian should explore all new developments in commercial cataloging of nonbook materials and evaluate what advantages in cost and service to patrons may result from such a service.

A. Ordering L.C. Cards

L.C. card numbers may be obtained from The National Union Catalog: Motion Pictures and Filmstrips and from The National Union Catalog: Music and Phonorecords (see Bibliography p. 60). Some producers also supply L.C. card number information (e.g., the Society for Visual Education provides a listing of all their filmstrips with L.C. card numbers and suggested Dewey numbers).

Follow directions for ordering cards for films, filmstrips, and records as supplied by the Library of Congress, using their order slips (pink, blue). If these order slips are not available, the yellow slip provided by the Library of Congress for card sets for books or the yellow L.C. duplicate order slip (if material was originally ordered on duplicate order forms) may be used if the type of material is clearly marked.

Library of Congress
order slip for cards
for filmstrips and
motion pictures

To order

Cards for Films

FiA63-3906

L. C. CARD NUMBER

Title: Classification of sentences

Producer:

Date:

Series:

Check

☐ Filmstrip.

☐ Motion picture.

15117	McK. Sch.	-h	-R	lsal
Subscriber No.	Subscriber name	(Stamp on line) (61-54-6/56)	Orders to be held GPO	Number of cards wanted

Library of Congress
order slip for cards
for phonorecords

L. C. CARD NUMBER

Cards for Phonorecords

R 65-3603

Composer, editor, etc.: Katz, Bill

Title: A children's holiday

Action
Out
R
On
P
Np
NR

Manufacturer:

Serial No.:

R. P. M.:

Series:

15117	McK. Sch.	-h	-R	lsal
Subscriber No.	Subscriber name	(Stamp on line)	Orders to be held	No. cards wanted
		61-24 (rev 3/60) GPO		

L. C. CARD
NUMBER

FiA63-3906

Library of Congress
order slip for cards
for books, revised to
order cards for film-
strips, films, or
phonorecords

Author:
(Full Name)

Title: Classification of sentences

Place:

Publisher:

Date:

Edition:

Series:

ACTION
Out
Pre
C
R
On
Oe
Ci
Rd
P
D
Np

15117	Mck. Sch.	-h	-R	lsal	
Subscriber No.	Name of subscriber	(Stamp on line)	Variation in edition	Order to be held	Number of cards wanted
	61-1 (rev. 6-66)	☆ GPO : 1965-O-220-725			

If the L.C. card number cannot be supplied, cards may be ordered at slightly greater cost by providing the title and other information requested on the order slip. However, without the L.C. card number, there is no assurance that the material has been cataloged by the Library of Congress since their cataloging of nonbook materials is not as comprehensive as is their cataloging of books. Receipt of cards may be expected anywhere from six weeks to six months after date of order. Libraries may wish to put materials into circulation before L.C. cards are received. Since the National Union Catalogs reproduce the L.C. card and suggest a Dewey classification number for films and filmstrips (not for phonorecords), call numbers may be assigned, materials processed for circulation, and a temporary card filed in the card catalog.

B. Revision of L.C. Cards

1. Main Entry

Where the main entry is other than by title, erase it or cross it through and type the title main entry on line above. The original L.C. main entry then becomes an added entry. The Library

of Congress uses title main entry for films and filmstrips. However, phonorecords may be entered under composer, arranger, or performer, rather than title. Where revision to title main entry becomes so extensive that the card is confusing to read, the use of L.C. cards is not recommended.

2. Other Revisions: suggested Dewey number, subject headings, added entries. Wherever possible, accept L.C. cataloging for these items. Conform to local library cataloging only if L.C. cataloging would create confusion for the user. Delete unnecessary added entries which would be of no interest to the user (see section on p. 18. Added Entries).
3. Do not revise the body of the L.C. card.

VI. CATALOGING AND PHYSICAL PROCESSING PROCEDURES

A. Cataloging

Materials are cataloged so that the user may determine and locate easily the available items which will best answer his needs. This purpose of the catalog is the basis upon which decisions are made as to the amount of descriptive information included on the catalog card.

The same general principles which guide the degree of descriptive cataloging determined for books apply to the cataloging of nonbook materials. However, because of the physical format of these materials and the variety of storage facilities, it may be difficult to examine the materials. Therefore, the description on the card should be precise and definite and full enough to inform the searcher this may be the material he requires. Conversely, the description should not be so complete and lengthy as to be confusing.

Decisions as to how much information should be included on the catalog card will vary according to the local conditions and needs of each library. Some of the basic considerations for judgment are:

1. Grade Level - It is evident that an elementary school clientele will require less source information and a simpler language of description than will that of a high school or college.
2. Curriculum - More complete descriptive notes may be required where there is particular emphasis on certain subjects in the curriculum, e.g., social sciences. Where the curriculum in art, music or dramatic arts is fully developed, it may be necessary to include more names of producers, performers, and artists.
3. Circulation Policies - Restrictions on circulation and closed storage will require more detailed cataloging.
4. Costs - The cost of professional and clerical time necessary for full descriptive cataloging should be realistically evaluated. In many instances, the use of funds for elaborate cataloging should be weighed against the possible use of funds to provide additional materials and services.

General Rules

Since cataloging nonbook materials requires variations according to the kind of media, it is recommended that items be separated by type and all of one kind be cataloged together. Further division of each type by producer may also be helpful since additional cataloging information often has to be obtained from producers' or vendors' catalogs.

Other sources of useful cataloging information are: (See Bibliography, p. 60 for full bibliographic data)

- Audio Cardalog - Reviews on cards of selected non-musical disc and tape recordings. Annotation, physical description, suggested subject headings.
- Educational Film Library Association (EFLA) evaluations - Monthly purchasing and cataloging information for films
- Educational Media Index
- Educators Guide to Free Filmstrips
- The Elementary School Library Collection, 2d ed., ed. by Mary V. Gaver, which interfiles nonbook materials with books
- National Union Catalog - Motion Pictures and Filmstrips
- National Union Catalog - Music and Phonorecords

In order to provide full information for the same material under various entries, the Unit Card System is used. This consists of a set of cards made up of a basic unit card and duplicate cards with added entries, as shown in the tracings, placed above the main entry. The same general rules apply in the cataloging of both book and nonbook materials. There are certain essential items of information which should be stated on the basic unit catalog card regardless of the kind of media. Adaptations for nonbook materials are made as follows:

1. Call Number

The call number is composed of:

- a. A symbol of capital letters to designate type of material (see Color Codes and Symbols, p. 9).
- b. A number, either an accession or classification number from Dewey or Library of Congress, placed under the material symbol.
- c. According to the practice of the library, no letter, one, two or three letters, or letters and a Cutter number, may be placed below the classification number. These letters are derived from the beginning filing word (disregard a, an, the) of the main entry; e.g., FS 523 St would be the call number for a filmstrip entitled Stars. These letters are not needed if the accession number system is used.

2. Main Entry

Use title main entry for all nonbook materials. If the material (e.g., recording of several different selections) has no specific title, the cataloger may supply a conventional or filing title which will serve as a unifying and identifying element. Recordings of musical works whose titles are non-distinctive in that they essentially denote the form of composition should be entered under a title using the possessive form of the composer's name as the first word of the title, e.g., Beethoven's Symphony No. 5 in C minor, Mendelssohn's Piano Concerto No. 1 in G minor.

3. Identification of Material

Identification of the type of material follows the title, using the singular form of the descriptive word, as filmstrip; record (or recording), disc; record, tape; slide; flash card. (see Color Codes and Symbols, p. 9).

4. Additional Title Information

Further clarification of the form of the material which is directly related to the title follows the identification of material. For example: Adapted from the book by Sterling North; Songs with guitar accompaniment; Narrated and sung by Frank Luther. This information is not repeated in a note.

5. Imprint

Name of the producer or manufacturer. An abbreviated form may be used if the abbreviation is such that the name of the company is recognized easily. For example, RCA may be known to the public, but CRG, Children's Record Guild, or CMS, Chesterfield Music Shop, may be puzzling. A list of producer abbreviations may be found in Educational Media Index and in other audio-visual publications. It is helpful to keep an up-to-date card file of abbreviations used.

The latest copyright date follows the name of the producer. The use of "c" for copyright and of square brackets to show that the date was obtained from other sources is optional according to the practices of the library, as is the notation "n.d." where no date can be found.

6. Collation

The physical description of the material includes the form of reproduction, the length of time or amount of information included, and any necessary dimensions which will indicate to the user the type of equipment needed for reproduction. Use the following abbreviations for physical description:

b&w	black and white
fr.	frames (of filmstrips)
Guide	teacher's manual
"	inches (disc recording diameter)
ips	inches-per-second (tape recordings)
mi.	miles (map scale)
min.	minutes (running time)
mm	millimeter (width)
rpm	revolutions-per-minute (disc recordings)
s	sides (disc recordings)
sd.	sound
si.	silent
stereo	stereophonic (disc recordings)
2"x2"	slide (transparency)
3 $\frac{1}{4}$ "x4"	slide (large)

7. Series Note

If a unit in a set or series is cataloged separately, note the title of the series. This may be followed by the number of the unit in the series if it is necessary for identification, e.g., Life in the U.S.A.#3. The use of parentheses around the series note is optional.

While it is not essential that the series note be included as part of the basic information on the catalog card, it has been found that many teachers are acquainted with materials by series titles, which often indicate broad subject areas in which they are interested. Series notes also facilitate ordering since producers' catalogs often index materials by series rather than by individual items.

8. Grade Level

Grade level suitability may be noted if such designations are customarily given. Use specific numbers (e.g., K-3, 4-6, 5-7, 7-9) or word designations abbreviated as follows:

P	Primary grades (K-3)
El	Elementary grades (4-6)
JH	Junior high school (7-9)
HS	High school (9-12 or 10-12)
C	College or university
Ad	Adult

9. Accompanying Material

In order to draw together all parts of an audio-visual unit, note any accompanying material (e.g., teaching guide, printed text, descriptive notes, etc.) and a physical description of it if needed (e.g., record, disc: 2s, 10", 78 rpm; filmstrip: 37fr., color, 35mm). This will have the same call number as the material it accompanies even though it may result in a recording with a filmstrip symbol, or vice versa. For example, a disc recording which accompanies a filmstrip on science will be labeled with the same symbol in the call number as the filmstrip, i.e., FS 500 SC. Similarly, a filmstrip which is correlated with a disc recording of folk songs will be labeled with the same symbol in the call number as the recording, i.e., RD 784 Fo. It is not necessary to repeat the call number after the statement of the accompanying material.

If the call number differs from that of the material it accompanies, it should be recorded after the statement and description of the accompanying material. Different call numbers may often occur; for instance, where a teaching guide or recording correlates with material shown in two separate filmstrips with different call numbers and titles. The teaching guide or recording will carry the call number of filmstrip no. 1. This call number

must be noted on the catalog card for filmstrip no. 2 to properly identify these materials which correlate with it also. In this way, the library user will be sure to get all the necessary components of the instructional unit requested.

10. Notes

- a. A contents note is used if the material includes several different items or selections from various sources. The importance of listing the contents remains a matter of judgment. One side of a recording may contain ten or more primary songs whose exact titles may be of little interest to the library user. Conversely, noting which Just So Stories are narrated on a record would be helpful to the person seeking Kipling's stories. Extensive contents notes often necessitate continuation cards. These should be kept to a minimum since they are confusing both for the personnel who file the cards and those who use them.
- b. A brief summary, curriculum-oriented wherever possible, may be added.

11. Added Entries

- a. Subject - Follow the practices of the library in assigning subject headings to books, using the same subject heading source with additions as necessary.
- b. Composer or Author - Entries may be needed where main entry could have been made under his name instead of under title, or where the material is an adaptation of a work of a well-known author.
- c. Performer or Narrator - Entries are needed only where names are well known and popular enough that information is likely to be sought under the name.
- d. Series - If each unit of the series has been cataloged separately.

Instead of using the unit card with a series added entry, a composite series card may be made listing the various items in the series, either by number or alphabetically by title. Information stated on the series card includes the title of the series, identification of material, producer, date, and call number and title of each unit in the series.

12. Title Analytics

- a. For each unit of a series or set if the set is cataloged as a whole and the title of each unit differs from that of the set.
- b. Important titles listed in the contents note.

13. Tracings

Make tracings on the author or shelf-list card in the following

order: subject headings listed alphabetically; author, composer, narrator, performer, or other important names, alphabetically by surname; series; title analytics in alphabetical sequence.

14. Shelf List Card

In order to provide space on the shelf list card for acquisition information, the notes appearing after the statement of accompanying material may be omitted from the unit card. Enter instead the producer's catalog number, source, price and date of acquisition.

15. The Circulation Card

In order to minimize confusion and error in matching checkout cards to material, include the following information on the circulation card: call number; copy or accession number; title; producer and/or producer's catalog number (optional where titles are similar); number of items if more than one; statement of accompanying material, followed by its call number if it differs from that of the material which it accompanies.

16. Pocket for Circulation Card

The affixing of a pocket to hold the circulation card is limited by the physical format of nonbook materials. If a pocket is made, it should show the same information as the circulation card, except that the statement of accompanying material may be omitted.

B. Rules for Typing Catalog Cards

See p. 20.

B. Rules for Typing Catalog Cards

Apply the rules used for typing catalog cards for books, following local practice with regard to indention spacing, first line used on the card, punctuation and spacing after punctuation, and capitalization.

Form of the Card

Since title main entry is used for all nonbook materials, the hanging indention form is used.

	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
	1																			
	2																			
call	3																			
num-	4																			
ber	5																			
	6																			
	7																			
	8																			
	9																			
	10																			
	11																			
	12																			
	13																			
	14																			
	15																			
	16																			
	17																			

Unit Card showing typing spacing, position of added entries and basic essential information.

The unit card form shown above is used for all sample cards in this manual. Typing and spacing rules for this form are:

Indention

FIRST indention is 10 spaces from the edge of the card. Begin on space 11.

SECOND indention is 13 spaces from the edge. Begin on space 14.

THIRD indention is 16 spaces from the edge. Begin on space 17.

Call number: Begin 1 space from edge, on 3rd line; capitalize symbols for type of material.

Title main entry: On 4th line, begin at first indention. Begin all subsequent lines at the second indention until the second line of the series, contents note, or summary is reached which began at the first indention.

Identification of material: Begin 2 spaces after end of title.

Subtitle, etc.: Begin 2 spaces after end of identification of material.

Imprint: Begin 3 spaces after subtitle, or after material identification if subtitle, etc. is omitted.

Collation: On next line, begin at second indentation.

Series note: Begin 3 spaces after collation. Parentheses around series note are optional.

Grade level: Begin 3 spaces after series note or after collation if there is no series note followed by a period. Indication of grade level is optional.

Accompanying material: On next line, begin at second indentation. A colon is placed after the statement of accompanying material which is followed by its physical description and/or call number, if necessary.

Contents note: Skip a line, begin at second indentation, starting subsequent lines at first indentation.

Summary: On next line, begin at second indentation, starting subsequent lines at first indentation.

Continuation card: If a continuation card is needed, type "cont'd on next card" to the right of the guard hole. In the upper right corner of the second card, on the first line, type Card 2. Type call number and title main entry only on 4th line. Skip a line and continue contents note beginning at first indentation, starting subsequent lines at first indentation.

Added entries: Capitalize all letters of a subject heading. Begin all added entries on the 2nd line at the second indentation, starting subsequent line at the third indentation.

Tracings: All subject tracings are typed in capitals. See p. 18 for the order of listing. Use the slant mark / to separate entries. If title analytics are made for every title listed in the contents note, the designation "t" is sufficient. However, if cards are made for only some of the titles, these should be given after the designation "t" followed by a colon. Use the abbreviation "ser" for series.

Series card: Begin series title on second line at second indentation. Space 2 and type identification of material. Space 3 and note publisher and date. If information extends to the next line, begin at third indentation. Begin listing individual items on 4th line using a separate line for each. Type the class number 1 space from the edge of the card, space 2, and add the letters of the call number. Material identification symbols are not needed. Start the title of the unit at the third indentation.

C. Physical Processing

The physical processing of nonbook materials constitutes one phase in the organization of instructional media which challenges the ingenuity of the

administrator and which cannot be treated as an independent entity. The final decisions on procedures and materials employed in physical processing will depend to a large extent on the instructional program and on certain local conditions, such as:

1. Users of materials: teachers only, or teachers and students.
2. Facilities for storage:
 - a. amount and kind of shelving, cabinets, etc., available
 - b. housing of materials in separate quarters or shelved with books.
3. Classification scheme and cataloging practices adopted for nonbook materials.
4. Circulation routines.
5. Delivery practices and shipping requirements.
6. Expense of processing materials as related to the amount and length of time material will be used.
7. Expense of clerical time involved in physical processing as related to the amount and length of time material will be used.

This manual, therefore, does not attempt to prescribe any definitive method of physical processing, but suggests various procedures which may be of help when adapted to any specific local situation. Because of the great variety in size, shape, and specialized information needed, each type of material is treated separately and in some instances, suggestions for housing and filing are given. Neither the local production of materials nor their maintenance and repair are included.

Whatever the final decisions on physical processing procedures and materials are, they should be made to implement the following objectives:

1. To provide a collection of materials organized for maximum availability and ease of access to the user.
2. To provide sufficient protection of materials to insure maximum circulation.
3. To provide sufficient information to facilitate circulation procedures and rehousing.
4. To provide for expansion.

General Procedure

The steps in the physical processing of all types of nonbook materials follow the same general pattern.

1. Separate the various types of material so that all of one kind may be processed together.
2. Prepare container or protective covering. Circulation procedures, users, housing facilities determine weight, size, shape, material of container (e.g., heavy "string-tie" or plastic envelope).
3. Mark ownership identification on each separate item and on container by any of the following methods:
 - a. rubber stamping on material (e.g., on reverse of picture)
 - b. rubber stamping or typing on label
 - c. perforating (e.g., leader of filmstrip)
 - d. lettering (e.g., on equipment).
4. Prepare labels. The kind of media and the amount of information required determine the number of labels needed, their size, shape and type, and how much of the following information should be typed on them: ownership identification, call number, copy number, serial or identification number, total number of items in a set, number of each individual item in a set, title, subject, contents, inventory and/or picture or diagram showing layout of multiple items in one container. Labels may be self-adhesive (available in a variety of sizes and shapes), tie-on light-weight cardboard, or paper cut to size and pasted on.
5. Affix labels to material and container (or letter) in a position which is uniform for each type of material and most visible when material is stored.
6. Check that each item in a set is labeled and identified by the number shown on the contents or inventory label.
7. Protect labels by applying Scotch tape, plastic spray, lacquer, or white glue.
8. Paste on pocket if appropriate to type of material and circulation procedures.
9. Paste date due form on container if necessary for circulation procedures.

Specific Procedure by Type of Material

Follow the steps outlined, adapting them and using only procedures and information pertinent to each kind of media. Special treatment not mentioned in General Procedure is described after the sample catalog card for each type of material.

Equipment and Supplies

This list is suggestive only and does not include standard equipment and supplies found in most libraries.

Equipment

Dry mount press
Label printing machine
Laminating machine
Long-neck heavy duty stapler
Mounting iron
Pasting machine

Supplies

Containers, various sizes:

Bags: canvas, polyethylene
Boxes: cardboard; fiberboard
Cans: plastic, one-piece lid attached, for filmstrips
Envelopes: large, red, "string-tie"
 heavy manila
 plastic
Record holders: plastic, pressboard

Miscellaneous:

Butcher paper, gummed
Cardboard, corrugated
Labels, various sizes: self-adhering; gummed; tie-on, light-weight cardboard
Masking tape, various widths

Mounting materials:

Chipboard no. 4
Cover paper, 9" x 12", 12" x 18"
Dennison suspension eyelets
Mounting board, standard
Mounting paper, heavy
Rubber cement and thinner
Spring rollers

**VII. EXAMPLES OF CATALOG CARDS FOR EACH TYPE OF MATERIAL AND
PHYSICAL PROCESSING FOR EACH TYPE OF MATERIAL**

* Cards marked with an asterisk illustrate examples only and do not represent real materials.

CA - ART PRINTS

Collation: Number of mounted or unmounted prints if more than 1, dimensions (width times height), color statement, special format (e.g., wood frame; in portfolio).

Notes: Type of art, media of original.

Optional: Date of execution, location of original.

* Single mounted print. Accession classi- fication system.	<table border="1"> <tr> <td data-bbox="637 815 694 894"> CA 48 </td><td data-bbox="806 842 1725 1079"> St. John the Baptist preaching, by Auguste Rodin. Art print. London, M. Holford, 1963. 21"x26", b&w, mounted with wood frame. Reproduction of a sculpture in bronze, 1878. Original in the Musée Rodin, Paris. </td></tr> <tr> <td colspan="2"> SCULPTURE, FRENCH/ Rodin, Auguste </td></tr> </table>	CA 48	St. John the Baptist preaching, by Auguste Rodin. Art print. London, M. Holford, 1963. 21"x26", b&w, mounted with wood frame. Reproduction of a sculpture in bronze, 1878. Original in the Musée Rodin, Paris.	SCULPTURE, FRENCH/ Rodin, Auguste	
CA 48	St. John the Baptist preaching, by Auguste Rodin. Art print. London, M. Holford, 1963. 21"x26", b&w, mounted with wood frame. Reproduction of a sculpture in bronze, 1878. Original in the Musée Rodin, Paris.				
SCULPTURE, FRENCH/ Rodin, Auguste					

* Set of unmounted prints. Dewey Decimal classification system.	<table border="1"> <tr> <td data-bbox="637 1552 750 1684"> CA 759.4 Fr </td><td data-bbox="825 1579 1725 2105"> The French Impressionists. Art print. Abrams, 1965. 4 unmounted prints, 23"x18", color. Descriptive notes on reverse of prints. Springtime, by Claude Monet; Barge during the flood, by Alfred Sisley; Nude in the sunlight, by Pierre Renoir; Boulevard Montmartre, by Camille Pissarro. Reproductions of paintings in oil. IMPRESSIONISM (ART) PAINTINGS, FRENCH/ Monet, Claude/ Pissarro, Camille/ Renoir, Pierre Auguste/ Sisley, Alfred/ t </td></tr> </table>	CA 759.4 Fr	The French Impressionists. Art print. Abrams, 1965. 4 unmounted prints, 23"x18", color. Descriptive notes on reverse of prints. Springtime, by Claude Monet; Barge during the flood, by Alfred Sisley; Nude in the sunlight, by Pierre Renoir; Boulevard Montmartre, by Camille Pissarro. Reproductions of paintings in oil. IMPRESSIONISM (ART) PAINTINGS, FRENCH/ Monet, Claude/ Pissarro, Camille/ Renoir, Pierre Auguste/ Sisley, Alfred/ t
CA 759.4 Fr	The French Impressionists. Art print. Abrams, 1965. 4 unmounted prints, 23"x18", color. Descriptive notes on reverse of prints. Springtime, by Claude Monet; Barge during the flood, by Alfred Sisley; Nude in the sunlight, by Pierre Renoir; Boulevard Montmartre, by Camille Pissarro. Reproductions of paintings in oil. IMPRESSIONISM (ART) PAINTINGS, FRENCH/ Monet, Claude/ Pissarro, Camille/ Renoir, Pierre Auguste/ Sisley, Alfred/ t		

Optional: Added entries for individual painters and paintings. The tracing "t" designates an added entry for each title in the contents note.

Physical processing: art prints

Art prints are processed in the same manner as charts (p. 27) and pictures (p. 45). For hanging purposes, if prints are purchased mounted with wood frames, attach eye hooks to the back of the frame about one-third of the way down from the top and thread with picture-hanging wire. Label back of picture and carrying case if one is provided.

* CA 759.4 Fr The French Impressionists. Abrams. 4 prints.		

CIRCULATION CARD: Include number of items if more than one.

* CA 48 St. John the Baptist preaching. Holford.	
---	--

POCKET for mounted prints may be pasted on back; or circulation card may be kept at desk.

CT - CHARTS

Collation: Number of mounted or unmounted charts if more than 1, dimensions (width times height), color statement, special format.

Set of mounted charts.

Dewey Decimal classification system.

CT
028.7 Beginning library skills. Chart. Gunter, 1963.
Be 26 charts, 17"x22", color, wire bound on a cardboard easel. 4-9.

Includes a glossary of library terms and a guide for discussions and suggested activities. Instruction in the use of the library which will encourage independent research and enjoyment of the library.

LIBRARY SERVICE



Set of mounted charts.

Accession classification system.

CT
1001 Nystrom physiology and hygiene series. Chart.
Nystrom.
9 charts, 32"x52", color, spring roller.

Skeleton.-Muscles.- Blood and circulatory system.- Lymph and lymphatic system.-Teeth and skin.- Eye, ear, nose and throat.-Human factory: respiration and circulation of the blood.

Pictorial representation of the human body on wall charts.

PHYSIOLOGY



Optional: Contents note.

Physical processing: charts

- A. **Folded charts:** File in a regular file cabinet. Label on reverse of chart so that when it is folded for filing its label shows in upper corner. Keep circulation card in file at charge-out desk.
- B. **Unmounted, unfolded charts:**
 - 1. If stored in special hanging racks, in thin drawers, or on spring rollers, label front or back of chart or visible end of roller.
 - 2. If rolled up separately in mailing tubes, label chart and outside of container.
- C. **Mounted charts:**
 - 1. Mount charts on suitably stiff and heavy material such as Chipboard No. 4, available in gray only.
 - 2. **Adherents for mounting:**
 - a. Rubber cement applied to both chart and mount is allowed to become tacky before chart is placed in position on mount.
 - b. Dry mounting is done with a special dry mount tissue and an iron, or with a dry mount press.
 - c. Wet mounting on muslin is not recommended unless skilled personnel and good facilities are available.
 - 3. To facilitate hanging and displaying, make pin holes in upper corners of mount or attach Dennison suspension eyelets.
 - 4. Store in specially constructed wooden bins, in deep cupboards with dividers, in record cabinets, on closely spaced shelving.
 - 5. Label on outside edge, at top or bottom, whichever is most visible.

RA - DIORAMA

Collation: Dimensions (width times height times depth), color statement, format.

Accompanying materials: Descriptive statement of any additional pieces provided.

*

Diorama.

Dewey Decimal
classification
system.

RA
590
Da

A day at the zoo. Diorama. Instructo, 1960.
12"x10"x5", color, Masonite box with hinged
lid. K-3.
35 additional stand-up illustrations of ani-
mals and background scenery, with plastic stands.

Scenes may be rearranged to study animals,
to make up stories, to review a trip to the zoo.

ZOOS



*

Diorama.

Accession classi-
fication system.

Locally produced
material.

RA
2100

Just so stories. Diorama. Scenes from the
stories by Rudyard Kipling. Kensington,
Ohio, Washington Elementary School, 1964.
36"x36"x12", color, cardboard with clear plas-
tic cover. 4-7.

Produced by fifth grade students. Four scenes,
each illustrating a different story: The ele-
phant's child; How the leopard got his spots; How
the camel got his hump; How the rhinoceros got his
skin.

ANIMALS-STORIES

Kipling, Rudyard



Optional: Title analytics for each of the four stories
illustrated.

Diorama.

Title analytic.

RA
2100

The elephant's child. In

Just so stories. Diorama. Scenes from the
stories by Rudyard Kipling. Kensington,
Ohio, Washington Elementary School, 1964.



Physical processing: diorama

Label outside of box.

On the inside of lid or box, paste an inventory of any additional figures included, identifying each item.

A large plastic bag may be used for a protective covering if necessary.

MP - FILMS (MOTION PICTURE - 16mm)

Collation: Running time, sound or silent, color statement, width in millimeters.

Film (16mm)

Dewey Decimal
classification
system.

Optional: Added entry
for American
Library Association.
Manufacturer's
catalog number may
be given after
name of company.

MP
020
Li

The library - a place for discovery. Motion picture. Produced in collaboration with the American Library Association. EBF, 1965. 16 min., sd., color, 16mm.

Services and materials of public and school libraries, from storytelling to research facilities. Illustrates how to use the library. For all grade levels and adult.

LIBRARIES / LIBRARY SERVICE



Film (16mm)

Accession classification system.

Optional: Added
entries for director,
project school,
distributor.

MP
1550

Brothers and teachers. Motion picture. Project in the film, Horace Mann School. Released by New York University Film Library, 1966. 14 min., sd., b&w., 16mm.

Directed and written by George Bouwman. Describes a project in which 40 boys from disadvantaged areas join the same number from a college preparatory school in an attempt to bridge the cultural gap existing between them.

INTERCULTURAL EDUCATION / EDUCATION - EXPERIMENTAL
METHODS



Physical processing

Label leader of film and edge of film can lid. Preprinted "head" and "tail" leaders with school name are available. If these are used, splice 6 to 8 feet to beginning and end of film and write in call number. The circulation card may be kept in the can or at the desk.

ML - FILMS (MOTION PICTURE - 8mm)

Collation: Running time to nearest minute, sound or silent, color statement, width in millimeters, format.

Additional information after collation: Accompanying material or attached notes.
Type of projector needed.

Film (8mm)

Dewey Decimal classification system.

ML

595.7

Ho

Honeybee: swarming and formation of hive. Motion picture. Made by Jack Woolner. Ealing Corp., 1964.

5 min., si., color, 8mm, film loop mounted in cartridge. Animal and plant life. 4-12.

Notes on cartridge case.

Use with Technicolor instant movie projector.

Follows the activities of honeybees as they swarm, follow their queen, and gather pollen.

BEES / ser

Optional:

After title: statement of credit for making film.

Notes: statement of material from which film is adapted, e.g., Adapted from the 1961 16mm sound motion picture entitled Title.

Credits: educational author, director, dissector, conductor, etc.

Added entries: series, producer, names of film maker, director, etc.

Films (8mm) in a series cataloged as one set.

Accession classification system.

Continuation card necessary.

ML

6000-05

Crayfish series. Motion picture. Audio-Visual Center, Indiana University. Ealing Corp., 1964.

6 film loops, 3 min. each, si., color, 8mm, mounted in cartridge. 9-12

Notes on cartridge case.

Use with Technicolor instant movie projector.

1. External features. - 2. Muscles, heart, and arteries. - 3. Gills. - 4. Reproductive system. - 5. Digestive and excretory system. - 6. Nervous

(Cont'd. on next card)

Continuation card
for films (8mm)
in a series cata-
loged as one set.

Card 2

ML
6000-05 Crayfish series.

system.

A detailed examination of the crayfish, show-
ing dissection.

CRAYFISH



The statement of running time, if it varies for each film loop, may be omitted from the collation and added after the title of each film in the contents note, e.g., 1. External features, 3 min.-

Identifying call number for each film loop in set

If accession classification system is used: consecutive numbers are assigned to each film in the set.

If Dewey Decimal classification system is used: the number of each film, preceded by a dash, may be added after the letters below the classification number, e.g., ML - or the designation v.1., v.2, etc. may be placed below

595.3	the letters, e.g., ML
Cr-3	595.3
	Cr
	v.3

If the library wishes to check out each film loop separately, the call number on the circulation card for each film should show this individual film number.

Optional: title added entries for each film loop.

Films (8mm) in a
series cataloged
as one set.

Shelf list card.

ML

6000-05 Crayfish series. Motion picture. Audio-Visual
Center, Indiana University. Ealing Corp.,
1964.

6 film loops, 3 min. each, si., color, 8mm,
mounted in cartridge. 9-12

Notes on cartridge case.

89-910 John Fraser Associates 87.50 1/27/66

Physical processing: films (8mm)

Label cartridge and spine of packaging case with ownership and call number.
Provide title label if necessary.

FS - FILMSTRIPS

Collation: Number of frames, color statement, width in millimeters. Since the standard width is 35mm, the width may be omitted unless it is other than standard.

Single filmstrip.

Accession classification system.

Optional: added entry for producer.

FS
3142

How we see and hear. Filmstrip. Moody Institute of Science, 1958.
33 fr., color, 35mm.

Describes the functions of the eyes and ears and shows how they operate.

EYE / EAR



Filmstrip. One of a set or series, cataloged individually.

Dewey Decimal classification system.

FS
394.2
Wh

Why the chimes rang. Filmstrip. SVE, 1965.
42 fr., color. Story time favorites. K-6.
Teaching guide.
Record, disc: 1s, 12", 33¹/₃ rpm. FS 398 E1

A child's rare gift awakens the long-silent bells at Christmas.

CHRISTMAS STORIES / ser



Accompanying material

1. Do not repeat call number if it is the same as that of the filmstrip.
2. Note call number if it differs from that of filmstrip.
3. If necessary, give physical description.

Circulation card for a filmstrip
with accompanying material.

List all accompanying material
to tie the audio-visual unit
together.

Use the abbreviation w/ for
with.

FS 394.2 Wh		
Why the chimes rang. SVE w/guide w/record FS 398 E1		

Composite series card
for filmstrips
cataloged
separately.

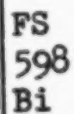
Walt Disney's adventure stories. Filmstrip. EBF, 1958.	
	Pe Peter Pan.
	La Lady and the tramp.
921	Ch The adventures of Johnny Appleseed.
398	Ad The adventures of Pecos Bill.
	Ad The adventures of Mr. Toad.
	Le The legend of Sleepy Hollow.
398	Pe Peter and the wolf.
398	Br The brave little tailor.
○	

FS
598
Bi

FS
598
Bi

- FS
598
Bi

FS
598
Bi



FS
598
Bi

FS
598
Bi

FS
598
Bi

FS
598
Bi

Physical processing: filmstrips

A. Single filmstrips:

1. Label leader of filmstrip.
2. Affix label with call number to lid of filmstrip can so that the original label showing title remains exposed. A three-line call number can be typed on a $\frac{1}{2}$ "x $\frac{1}{2}$ " label, pressure sensitive, available in rolls which can be fed into the typewriter.
3. Adhere label with ownership identification around the container.
4. The filmstrip may be placed in a plastic "one-piece" (lid attached to can) container and labeled on top, or in a sturdy cardboard box provided with holes in which the filmstrip is inserted and the label pasted below each filmstrip.

B. Filmstrip sets: Inside the lid of the box, or on the outside if box does not have a lift-up lid, affix the inventory label showing number and title of each filmstrip in the set. Include the identifying inventory number on the label of each filmstrip.

C. Filmstrips with records, tapes, and/or teacher's manuals: Label records (see Recordings) and manuals so that they may be identified with the filmstrip. If possible, store filmstrip and its accompanying material together as a single unit in a fiber case (co-related container), properly labeled. If filmstrips, records, and manuals have to be stored separately, the label on each item should note that accompanying material completes the set.

FC - FLASH CARDS

Collation: Number of cards, dimensions, color statement, special format.

Flash cards.

Dewey Decimal
classification
system.

FC
372.21
My

My kindergraph kit. Flash cards. Follett,
1960.
130 flash cards, varying sizes, color. K-1.
Teaching guide.

Designed to provide purposeful activities in
the kindergarten readiness program in the areas
of reading and numbers, social studies, forms and
concepts, nature study.

KINDERGARTEN / READINESS FOR SCHOOL



Physical processing

Stamp ownership on reverse of each card.

On box, label call number, ownership, and title, if necessary, so that they
are easily seen when box is shelved.

GA - GAMES

Collation: Numerical list of parts of the game, color statement, other pertinent information

Game.

Accession classification system.

GA
147

United States lotto. Game. Milton Bradley, 1958.

6 lotto cards, 48 cover cards, color. 2-5

Designed to familiarize children with the geography of the United States and the location of the states.

UNITED STATES



Game.

Dewey Decimal classification system.

GA
511
Co

Counting discs. Game. Milton Bradley, 1955.

126 pictures and numerical discs mounted on 21 cardboard sheets, color. K-3

For use in the development of number concepts.

ARITHMETIC - TEACHING AIDS AND DEVICES



Physical processing

Stamp ownership on individual parts wherever possible and on outside of box. An inventory of parts and a pocket may be pasted inside cover of box. Label call number on outside of box in a visible position.

GL - GLOBES

Identification of material: If the globe is identified as such in the title, the designation "Globe" need not be repeated after the title.

Imprint: If the title names the person or corporate body responsible for the globe and it is the same as the producer or manufacturer, the name need not be repeated in the imprint. Include date, if known.

Collation: Diameter in inches; color statement; unusual surface or projection if it has not been stated in the title; special format.

Accompanying material: Any other equipment which is to be used with the globe.

Globe.

Dewey Decimal
classification
system.

GL
912
Ny

Nystrom project globe.

16", color, outline, markable surface, disc
base.

Globe studies and uses, by S.W. Boggs, 1954.

Project kit: tempera, modeling clay, crayons:

Designed especially for demonstrating, testing,
and pupil activities.

GLOBES



Physical processing

Label or letter pedestal or hanger. Tie on any removable screws or parts.
If a covered container is used for protection, label it in the same manner.

KS - KITS

Collation: No collation is necessary since the contents note lists the items in the kit with any necessary physical description.

Kit.

Accession classification system.

No material identification is needed since it is specified in the title.

KS
909

Peabody language development kits, level #1.
American Guidance Service, 1965.
K-1.

One manual; 430 colored stimulus cards, 7"x9";
6 colored Story cards, 11"x18"; 4 "I wonder"
colored cards, 11"x18"; 350 plastic color chips,
10 different colors; 2 soft hand puppets; 1 tape
recording, Six favorite fairy tales: 30 min.,
3³/₄ ips.

ENGLISH LANGUAGE - STUDY AND TEACHING



Kit.

Dewey Decimal
classification
system.

KS
946
Sp

Spain introductory kit. International Communi-
cations Foundation, 1962.
4-12.

Teacher's guide; 1 filmstrip: 76 fr., color;
1 record, disc: 12", 33¹/₃ rpm.; 24 b&w captioned
pictures, 9¹/₄"x12¹/₄".

A general survey of Spain. The second side of
the record is in Spanish.

SPAIN



Physical processing

Label ownership and call number wherever possible on all items and on outside of container. Paste inventory of contents inside lid, and if necessary, a picture or diagram showing the placement of items in the container.

CM - MAPS

Collation: Number of maps if more than one, 2s if material covers more than one side, dimensions (width times length), color statement, special format, scale as given on the map.

Annotation: Include statement of type of projection.

Single map.

Accession classification system.

CM
4823

San Francisco Bay area. Map. Gunter, 1966.
41"x56", color, spring roller, scale: 2mi:1".

A physical-political wall map showing counties, main cities and highways, land and water features.

SAN FRANCISCO BAY REGION - MAPS



Set of maps.

Dewey Decimal classification system.

CM
990
Co

Covarrubias mural-maps of the Pacific. San Francisco, Pacific House, 1940.
4 maps, 38"x25"; 2 maps, 25"x19", color, unmounted, in portfolio.
Descriptive notes.

Reproductions of the original murals painted by Miguel Covarrubias for the San Francisco World's Fair. Pictorial representation of Pacific ethnology, economy, art, zoology, native housing and transport. All grade levels.

PACIFIC AREA - MAPS



Physical processing

Treat the same as charts and pictures.

RM - MOCK-UPS, MODELS

Collation: If the contents or descriptive notes include the physical description, no collation is necessary. If not, the collation states dimensions or size description, color statement, special format or mounting.

Optional: Manufacturer's catalog number following title. Since models often have similar titles, inclusion of the catalog number will avoid confusion.

Mock-up.

Accession classification system.

RM
339

Pumping heart, no. S232. Mock-up. Ideal.

Larger than life size clear plastic heart connected to tubes representing veins and arteries, mounted in a stand-up 12"x12" frame. Attached is a rubber bulb, which, when squeezed, pumps in a blood-colored solution to illustrate the movement of blood to and from the heart.

BLOOD - CIRCULATION / HEART



Model.

Dewey Decimal classification system.

RM
611
Hu

Human skull with brains, no. S229. Model
Ideal

Full adult size, realistic plastic skull with working jaw, mounted on a pedestal base. Brain in six easy-to-remove sections included.

BRAIN/HEAD



Physical processing

Label model and all removable parts. For protection use cardboard boxes properly labeled, or polyethylene bags which may be obtained in a variety of sizes and enable the user to see the model, etc., without opening the container.

CP - PICTURES

Collation: Number, type of picture (e.g., photographs, posters, postcards, etc.), dimensions (width times height), color statement, special format.

Set of pictures.

Dewey Decimal
classification
system.

CP
978.8
De

Denver is ... by Mildred Biddick. Picture
Day, 1965.
24 photographs, 18" x 18", b&w, wire bound.
Urban education studies. Special city albums.
Teaching guide.

Portrays city life of Denver. Will stimulate
student discussion and help develop relation-
ships to the larger world. For language arts and
social studies programs.



CITY LIFE/ DENVER, COLORADO/ ser

Physical processing

1. Unmounted pictures: treat as vertical file material. Assign subject heading and place in filing envelope or folder labeled with corresponding subject heading.
2. Mounted pictures: see Charts for methods of mounting and processing.
 - a. Mounting materials: Cover paper in warm tones of gray or tan, in the weight used to cover small pamphlets, in 9" x 12" and 12" x 18" sizes makes the least expensive and most serviceable mount. Available from most paper manufacturing companies. Heavy mounting paper is available from library supply dealers. Standard white or off-white mounting board is rigid and durable, available in standard sizes. It is somewhat expensive and soils easily.
 - b. Protective coatings:
 - (1) Plastic spray, which may chip and flake off.
 - (2) Plastic bags in various sizes
 - (3) Plastic sheet lamination, envelope type, where the picture slides between two sheets of transparent plastic. Available from

library supply houses. Excellent protection, rather expensive, and some of the clear plastic surfaces may reflect light, producing a glare unsatisfactory for picture viewing.

- (4) Plastic lamination by laminating machine. After pictures are mounted and protective coating applied, process the same as charts.

- 3. Postcards for individual study or for use in the opaque projector may be placed uniformly on mounts large enough to insure proper placement during projection, labeled, and filed in vertical file, shoe box, or wooden box.

RE - REALIA

Collation: Dimensions or size, if applicable. Further physical description stated in notes.

Realia.

Accession classification system.

Optional: Added entry for manufacturer.

RE
21

Telephone. Realia. Bell Telephone, 1962.
5½"x9½"x3".
Wiring manual.

A wall telephone showing the basic wiring system. Inside the removable back panel is a wiring diagram to be used with the step-by-step instruction manual.

ELECTRIC WIRING/ TELEPHONE



Physical processing

Tie on any removable parts; label object, parts, and container.

RD - RECORDINGS, DISC

Material identification: Record, disc.

Collation: Number of sides, diameter in inches, revolutions per minute

Notes: Specify the performing medium (vocal, instrumental, dramatization, narrations, readings, etc.) if this information is not given after the title.

Optional

Imprint: Publisher's record number (taken from the label or jacket), if it is needed for identification where title similarities occur, is placed after the publisher's name.

Collation: Number of records is noted before the number of sides, e.g., 3 records, 6s. Running time is noted after revolutions per minute, e.g., 33-1/3 rpm, 9 min. "Stereophonic" is stated after revolutions per minute. It is not necessary to specify monaural since most schools have equipment to play monaural records, and these constitute the majority of records purchased. If the record is stereophonic the notation 'stereo' may be used.

Accompanying material: Number of pages of descriptive notes, e.g., Script (6p) in slipcase.

Notes: Credits to persons and/or groups involved in the performance and/or production. Complete contents for all bands or parts of each side of the record.

Tracings: Added entries for all the above if necessary.

Single record.

Collection of
spoken material
read by several
people.

Accession classi-
fication system.

Optional: Listing
of readers and
poems, and added
entries for
these.

RD

1384

Our common heritage. Record, disc. Read by Bing
Crosby and others. Decca.
2s, 12", 33-1/3 rpm.
Text on slipcase.

Great poems celebrating milestones in the his-
tory of America.

AMERICAN POETRY - COLLECTIONS/ U.S.-HISTORY



Single record.

Reading of a literary work.

Dewey Decimal classification system.

RD
822.3
Ri

Richard III, by William Shakespeare. Record, disc. Read by John Barrymore. Audio Rarities, 1954.
2s, 10", 33-1/3 rpm.

Barrymore, John/ Shakespeare, William



Record album.

Narration and music.

Classified as fiction.

RD
Pi

Pinocchio; the story of the puppet the whole world loves. Record, disc. Adaptation of the story by C. Collodi. Set to the music of Schumann's Scenes from childhood. Children's Record Guild.
4s, 10", 78 rpm. K-6.

Narration interspersed with songs, chosen for their varied rhythmic structure.

PUPPETS - STORIES/ Collodi, C.



Record album.

Music. A collection of several composer's works.

Accession classification system.

RD
1824

The Heifetz-Piatigorsky concerts with Primrose, Pennario and guests. Record, disc. RCA Victor, 1961.

6s. 12", 33-1/3 rpm.

Descriptive notes on slipcase.

Octet in E-flat major, op.20, Mendelssohn; Piano quintet in F minor, Franck; Quintet in C major, op.163, Schubert; Sextet in G major, op.36, Brahms; Quintet in G minor, K.516, Mozart.

Heifetz, Jascha/ Piatigorsky, Gregor/ Composer
anal.



Record album.

Dramatization with music, 1 work.

Dewey Decimal classification system.

RD
398
Ci

Cinderella; a musical play in 4 acts. Record, disc. Music by Sergei Prokofieff. Children's Record Guild.

4s. 10", 78 rpm. K-6.

Script on slipcase.

The story of Cinderella dramatized with songs.

FAIRY TALES/ Prokofieff, Sergei



Single record.

Music. Possessive
of composer's name
used as beginning
title word.

Dewey Decimal
classification
system.

Optional: Added en-
tries for orches-
tra and conductor.

RD

785

Be

Beethoven's Symphony no. 5 in C minor, op. 67.
Leonore overture, no.3, op. 72b. Record, disc.
Philharmonic Promenade Orchestra of London, Sir
Adrian Boult, conductor. Vanguard Everyman
Classics, 1966.
2s, 12", 33-1/3 rpm.
Notes on slipcase.

OVERTURES/ SYMPHONIES/ Beethoven, Ludwig van/
Leonore overture, no.3



Physical processing

Adhere label with call number and ownership identification to record label on both sides of record so that it does not cover pertinent information. Label each record within an album with album call number and the sequence number of the record.

If the record does not specify the revolutions per minute, this information should be clearly marked on the record label on both sides of the record. Many 78 rpm records are not so noted by the manufacturer.

If the title on the slipcase differs from that on the record, a title label showing the title main entry under which the work has been cataloged should be placed above the printed title on the slipcase or record so that the two conform.

If the work has been cataloged under a supplied (e.g., possessive of the composer's name) or conventional title, this title should be labeled above the printed title on the slipcase and on both sides of all records.

For protection use leatheron envelopes or plastic or pressboard record holders available from library supply houses. If needed, additional sleeves to hold records may be inserted using adhesive cloth or mystic tape.

Label outside of record holder in upper left corner of the front and upper right corner of the back, including total number of records in an album and contents note, if decided. Call number may also be lettered on spine of album.

The circulation card should note the number of records if more than one Pocket for circulation card, and Date Due form may be pasted on the inside or the outside of the front cover of the record holder.

Note: One helpful procedure in handling disc recordings is to keep them as masters and reproduce tapes for circulation.

RT - RECORDING, TAPE

Material identification: Record, tape.

Collation: Number of reels if more than 1; running time in minutes; speed in inches per second, 3-3/4 ips, 7 1/2 ips.

Optional: Size of reel, 5", 7"; single track.

Where applicable: 2s (sides); dual track; stereo.

Tape recording.

Dewey Decimal
classification
system.

Letters under class
number are from
surname of bio-
graphee.

RT

921

Ch

Johnny Appleseed. Record, tape. Ohio Bell
Telephone.
15 min., 7 1/2 ips. The Ohio story. 6-12.

The story of the pioneer who brought apples to
the Ohio country.

CHAPMAN, JOHN/ FRONTIER AND PIONEER LIFE- BIO-
GRAPHY



Tape recording.

Accession classi-
fication system.

RT

3762

Lumpy's Easter, by Allis Rice Bens. Record,
tape. Minn. School of the Air, Station KUOM,
University of Minn., (Kent State Univ.), 1951.
15 min., 7 1/2 ips. Old tales and new. K-3.

The story of a rabbit who makes his wishes
come true by doing rather than dreaming.

EASTER- STORIES/ RABBITS- STORIES



Optional: Distributor, in parentheses after producer, author, narrator, etc.
Original recording from which tape was made, e.g., Recorded from the RCA Victor,
1961 phonodisc: 2s, 12", 33-1/3 rpm. Added entries for the above.

Physical processing: recordings, tape

Label leader, or splice 3 feet of plastic or Mylar white leader to "head" and "tail," and label.

On center of reel, label the speed, $3\frac{3}{4}$ ips, $7\frac{1}{2}$ ips.

On spine of container, label title, call number, ownership.

If desired, additional information may be typed on a label on the face of the container: playing time, recording speed, type of recording (single or dual track, stereo).

Book pocket for circulation card and Date Due form may be pasted on one face of the container, or circulation card may be kept at desk.

SL - SLIDES

Collation: Number of slides, size: 2"x2", 3½"x4", color statement.

Optional: Notes: Source of photographs, photographer.

Set of slides.

Dewey Decimal
classification
system.

Optional: Added
entry for producer,
source of photo-
graphs.

SL
590
An

Animals of Africa. Slide American Museum of
Natural History.
16 slides, 2"x2", color.
Teaching guide.

Animals of the plains, rain forests, deserts,
mountainous regions of Africa. Photographed in
Akeley African Hall, American Museum of Natural
History. All grade levels.

AFRICA/ ANIMALS



Physical processing: Slides in sets are most commonly used. Label container.
Prepare label for each slide with set call number and individual slide number.
Turn the slide so that the picture is upside down with the glossy side of the
film toward you. Place label on upper right half of the slide. This is the
corner by which the slide is held when it is put into the projector. Ownership
may be stamped on label or on frame of slide below label.

2

RS - SPECIMENS

Title: If no title appears on the specimen, the mount, the box, or the teaching guide, a title is supplied which identifies the specimen, e.g., Rocks from the Pacific coast; Sand from deserts and beaches.

Collation: Number of specimens if more than one.

Optional: Contents note.

Set of specimens.

RS

552

Washington school rock collection, no. 7070.

Dewey Decimal
classification
system.

Wa

Specimen. W.M. Welch Scientific Co.

40 specimens. 4-12.

Teaching guide.

Examples of a wide variety of rocks, some polished. May be used in the study of geology, collecting as a hobby, production of gems.

GEMS/ ROCKS



Physical processing

Label each specimen, teaching guide, and container. On inside of lid paste an inventory of contents.

SP - STUDY PRINTS

Collation: Number of prints if more than one (mounted or unmounted), dimensions (width times height), color statement, special format.

Set of study prints.

Dewey Decimal
Classification
system.

SP
383
Po

The postal service. Study print. Wheelwright
Pr., 1962.

12 unmounted prints, 10"x13", color. Our
community helpers, series 1. 1-4.

Story text on reverse of prints.

Pictures show the route of a letter from its
writing to its delivery.

POSTAL SERVICE



Physical processing

Treat the same as art prints, pictures.

MV - TAPES, VIDEO

Collation: Total running time in minutes, or the number of parts or lessons and the running time of each, color statement, speed in inches per second.

Notes: If applicable, and not already noted in collation, state the number of lessons. If known, state any special projection equipment to be used.

Video tape.

Dewey Decimal
classification
system.

MV
500
Ad

The adventure of science. Tape, video. Midwest
Program on Airborne Television Instruction,
1963.
20 min., b&w., 15 ips. 4-6.
Teaching guide.

Basic concepts in science: structural and func-
tional characteristics of living things, energy
production, utilization and transformation, space
and time in solar system, space research. Thirty-
two lessons

SCIENCE



Video tape.

Accession classi-
fication system.

MV
6500

World geography. Tape, video. National In-
structional Television Library.
70 lessons, 29 min. each, b&w., 15 ips. 4-8.
Supplementary social studies instruction.

GEOGRAPHY



Physical processing

Process the same as films. If special projection equipment is to be used, type name of equipment on a label and affix to center of reel.

ST - TRANSPARENCIES

Collation: Total number of transparencies (mounted or unmounted) or one transparency with number of overlays, dimensions (working-area), color statement.

Optional: Contents note with number of transparencies or overlays for each transparency listed.

Single transparency
with overlays.

Dewey Decimal
classification
system.

ST
612
Di

Digestive system. Transparency. General Ani-
line & Film, 1961.

1 transparency with 4 overlays, 10"x10", color.
General science projecto aid. 4-9.

The use of overlays gives a clear picture of
the anatomical structure of the digestive system.

DIGESTION/ ser



Set of transparen-
cies.

Dewey Decimal
classification
system.

Optional: Title
added entries or
analytics for
each title in
contents note.

ST
526
La

The language of maps. Transparency. EBF, 1963.
4 units, 8½"x8½", color. 4-6.

"Register-well" mask for projection.
Teaching guide on slipcase.

1. Parallels and meridians, 3 transparencies.
2. Reading topographic symbols, 5 transparencies.
3. Identifying cultural features, 5 transparencies.
4. Mapping a small area, 3 transparencies.

MAPS/ t



Circulation card states the total number of transparencies, with accompanying material, e.g., 16 transparencies; w/mask.

Set of transparencies.

Accession classification system.

ST
9001

Initial consonant sounds B-L. Transparency.
3M Co., 1964.
25 mounted transparencies, 10"x10", color.
Phonics. K-3.

Included is a packet of printed originals from which to make your own transparencies; with instructions on how to make them and how to operate an overhead projector.

PHONETICS/ ser



Physical processing

Label call number and ownership on each transparency, on all accompanying material, and on outside of box or envelope. An inventory list may be pasted on the outside of the envelope or inside the lid of the box. Single transparencies may be placed in a manila envelope of appropriate size, labeled and filed in a box or file cabinet.

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* *** - Asterisks identify publications from which definitions are quoted, pp. 2-3.

APPENDIX A

REPORT ON SCHOOL LIBRARY PRACTICES IN CATALOGING, HOUSING AND CIRCULATING AUDIO-VISUAL MATERIALS

During the latter part of July 1966, a questionnaire was distributed by the Bureau of Audio-Visual and School Library Education in the State Department of Education in order to obtain some information concerning current practices in the organization of audio-visual materials in school libraries. The questionnaire was sent to a limited sampling of schools selected on the basis of information that the school library collection of materials did, or would in the near future, include audio-visual as well as printed materials. No effort was made to provide complete coverage of all such school libraries, but an attempt was made to obtain information from both elementary and secondary schools from various geographical locations.

Since this was an informal survey conducted at a time when relatively few librarians would be available to reply, no records were kept on the number of questionnaires distributed and no follow-up was sent.

A total of 46 replies was received reporting on the practices followed in approximately 64 schools. The replies varied in the amount of information provided from those that were complete in every detail and accompanied by samples of forms and cards used to those which were returned primarily to request assistance in planning procedures.

We are indeed grateful to all those who replied and very specially to those who provided so much useful information. Without the information gathered from those who replied, this publication would quite probably never have been attempted.

A copy of the questionnaire with replies tabulated for the answers suitable for tabulation and a summary of the replies follow.

QUESTIONNAIRE

SCHOOL LIBRARY PRACTICES IN CATALOGING, HOUSING AND CIRCULATING AUDIO-VISUAL MATERIALS

"School Library" is used in this questionnaire to refer to an organized and staffed program for the provision of materials services in a single school. Although a variety of titles are in current use, such as "instructional materials center" and "learning resource center," there seems to be no general acceptance of any of these terms as preferable to "school library."

NOTE: Information is requested only for school libraries serving the personnel of one school (a single attendance center); please do not supply information concerning district or county center materials or services except as they relate to materials and services provided in a school library.

Please complete the following questionnaire by supplying the information requested or checking the appropriate reply(s).

QUESTIONNAIRE (continued)

Return the completed questionnaire to Mildred M. Brackett, Consultant in School Library Education, Bureau of Audio-Visual and School Library Education, 721 Capitol Mall, Room 561, Sacramento 95814, by August 15, 1966.

I

District _____

Address _____

Name _____ Title _____
(Person completing questionnaire)

Address _____
(if different from district)

II

Are both audio-visual and printed materials provided to pupils and/or teachers as services from the school library in one or more of the schools of this district?

a. Yes 36

b. No 4

c. Planned for 1966-67 school year 6

If the answer to II will be yes in the near future, and plans are sufficiently firm that the questions can be answered, please complete the form and return.

If the answer to II is no, please answer only this question and return.

III

1. Indicate the number of schools in this district and the grade levels represented in each school for all schools that have a school library providing both audio-visual and printed materials and services.

<u>Number of Schools</u>	<u>Grades</u>
<u>24</u>	<u>K-6</u>
<u>7</u>	<u>K-8</u>
<u>19</u>	<u>Jr.High</u>
<u>16</u>	<u>Sr.High</u>
<u>2</u>	<u>Jr.College</u>
<u>4</u>	<u>County</u>

QUESTIONNAIRE (continued)

2. Which of the following materials are provided in addition to printed materials?

a. study prints and/or flat pictures	<u>40</u>
b. films	<u>20</u>
c. filmstrips	<u>39</u>
d. slides	<u>34</u>
e. transparencies	<u>36</u>
f. tape recordings	<u>35</u>
g. disc recordings	<u>41</u>
h. programmed learning materials	<u>17</u>
i. maps	<u>34</u>
j. microfilm versions of periodicals	<u>12</u>
k. microfilm versions of books	<u>6</u>

l. Other (Please explain) Realia, Science Equip., Pams, Models, Charts, Graphs, Cross Media Kits, Cartridge Films

3. Which of the following describe your circulation policies regarding audio-visual materials?

a. Both pupils and teachers may borrow for use either at home or at school.	<u> </u>
b. Pupils limited to library use only	<u>15</u>
c. Teachers may borrow for use within the school only	<u>4</u>
d. Teachers may borrow for use either at home or at school . . .	<u>24</u>
e. Policies vary with the type of material	<u>13</u>

(Please explain) _____

f. Other (Please explain) _____ 0

4. Who is in charge of cataloging and technical processing of materials? (It is assumed that a professionally qualified person will be in charge and that clerical personnel will perform the non-professional aspects of this function.)

a. Librarian at District Center	<u>25</u>
b. Librarian in each school where materials are located	<u>20</u>

QUESTIONNAIRE (continued)

4. c. Audio-Visual personnel at District Center. 5
d. A-V personnel at each school 1
e. Other (Please explain) _____ 2
5. Which type of catalog is provided for use in the school library?
a. Card catalog 39
b. Sheet (or book) catalog. 7
c. Other (Please explain) _____ (Subject) _____ 1
6. Are A-V and printed materials indexed in the same catalog?
a. Yes 31
b. No 9
c. Other 1 (Please explain) _____ (Varies) _____
7. If number 6 is yes, how are different types of materials identified?
a. Color-banded cards 20
b. Symbols 8
c. Both symbols and color-banded cards 7
d. Other (Please explain) _____ 0
8. If color-banded cards are used, how many colors are involved?
a. One color for any and all audio-visual materials 3
b. Different colors for different types of materials 32
9. a. Would it be desirable to standardize color coding? Yes 32 No 2
Comments? _____

- b. Please include a copy of the color code used in your district.
10. If color-banded cards (or other color designations) are used, have they proved to present problems? (For example, in use by color-blind individuals or in certain card duplication methods.)
No. (Type in color for color-blind).

QUESTIONNAIRE (continued)

11. What type(s) of identification is used?

- a. Dewey classification number 26
- b. Copy number 9
- c. Accession number 23
- d. Other (Please explain) (Comb. of Dewey and Acct. No.) 7
(Comb. of Acct. # and symbols)
(Symbols)

12. If a card catalog is maintained, what kind of cards are used?

- a. L. C. 3
- b. Locally produced 26
- c. Combination of a and b 13
- d. Other (Please explain) Wilson and Lib. Jr.

13. If catalog cards are duplicated, what method of duplication is employed?

(Information did not lend itself to tabulation)

14. If a sheet (or book) type catalog is used, what method of duplication is employed?

(Information did not lend itself to tabulation)

15. Where are audio-visual materials housed?

- a. Reading room 19
- b. Separate room which is a part of library 20
- c. Other (Please explain) 11

16. What kind of storage equipment is used for audio-visual materials?

- a. Book shelving 21
- b. Specialized cabinets and racks 34
- c. Other (Please explain) 1

17. Are any of the audio-visual integrated with printed in the physical arrangement of materials?

- a. Yes 10
- b. No 30

QUESTIONNAIRE (continued)

18. If number 17 is yes, which audio-visual materials are involved? Please list; or if necessary, explain.

No tabulation possible.

19. Are there any special "gimmicks" that you have invented or adapted in the preparation of audio-visual materials for circulation that would be helpful to people organizing new programs? If you have some practical solutions to any of these problems, their inclusion will be appreciated.

No tabulation possible.

20. What changes would you make in present practices if you were initiating new methods? (Please be as specific as possible.)

- a. Standardization of color code.
- b. Centralized processing.
- c. Union catalog.
- d. Plan new facilities for handling all media.

21. If, in your opinion, the answers to the foregoing questions do not provide an adequate description of your practices in handling audio-visual materials in your school library(s), please add any information that is needed to complete the picture.

No tabulation possible.

22. Are there additional questions that should have been included? If all the questions and problems relating to the cataloging, housing and circulating of audio-visual materials in school libraries have not been included, please list suggestions for additional information needed.

- a. Workshops on handling A-V or special materials.
- b. Pro and con of checking out equipment.
- c. Pro and con of circulating materials.
- d. Hold discs as masters - circulate tapes.
- e. Handling A-V materials requires more cataloging and processing time.

NOTE: You may attach additional pages if additional space is needed.

SUMMARY OF REPLIES TO QUESTIONNAIRE

Section II. Both printed and audio-visual materials are provided to pupils and/or teachers as services from the school library.

Section III.

1. The responses covered the grade levels of K-12 generally with eighty-one percent falling within these limits.

2. The major materials provided were in order:

1. Disc recordings

SUMMARY OF REPLIES TO QUESTIONNAIRE (continued)

2. Study prints and/or flat pictures
3. Filmstrips
4. Transparencies
5. Tape recordings
6. Maps
7. Slides
8. Films

with programmed materials and microfilm showing much less frequently.

3. Generally circulation of materials is restricted to teachers or to use within the library.
4. The cataloging and processing of audio-visual materials is in the majority of cases taken care of by a librarian either at the district or building level.
5. The card catalog is the type of catalog utilized in the school library.
6. In the majority of cases audio-visual and printed materials are indexed in the same card catalog.
7. The predominate way of identifying the materials is with color-banded cards and symbols.
8. The survey indicated a large majority of the participants favored a color code system with different colors for different types of materials.
9. A standardized color code was favored by a huge majority.
10. No problems if name of color is typed in as part of the call number or on the color band.
11. The two basic classification systems used for audio-visual materials are the Dewey and accession number with the Dewey a very slight favorite.
12. Most of the cards used are locally produced with some L.C. and Wilson printed cards used.
13. Information did not lend itself to tabulation.
14. Information did not lend itself to tabulation.
15. Audio-visual materials are housed in the library either in the reading room or in a separate room in the library.
16. The survey showed that the storage equipment used for audio-visual materials was generally specialized cabinets and racks with book shelving a poor second.
17. Audio-visual materials are not integrated with printed materials. The survey indicated a majority of three to one.

GENERAL CONCLUSIONS

1. In the grade levels of K-12, pupils and/or teachers are provided with both printed and audio-visual materials.
2. The most frequently found materials in school libraries are disc recordings, study prints and flat pictures, and filmstrips.
3. Circulation of materials most often is restricted to in-the-library use or to teachers.
4. Cataloging and processing of audio-visual materials is done by a librarian with cards for both printed and non-printed materials placed in the same catalog.
5. A standard color-banded system of different colors for different types of materials is favored for identifying audio-visual materials.
6. Dewey and an accession number system are equally favored as a classification system going hand-in-hand with a symbol indicating the type of material.
7. Printed cards are used very little, with most of the catalog cards locally produced.
8. Audio-visual materials are not generally integrated into the collection but are housed in the library either in the reading room or in a separate room in the library.

RECOMMENDATIONS

1. Emphasis needs to be placed on all types of materials, microforms, realia, models, etc., as they are not being fully utilized.
2. A study concerning the problems of open circulation of materials to students should be made. At present materials are generally restricted to use within the library.
3. A standard color-coded system of different colors for different types of materials should be developed. Perhaps this could be done by using one color as too many colors become confusing.
4. Either the Dewey or Accession Number system can be used as a classification system. Symbols indicating the type of materials should be incorporated.
5. Use of printed cards should be emphasized as a time saver over locally produced cards.

APPENDIX B

REPORT ON PROJECT DISCOVERY

Integrating Library Materials

By

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In the Jefferson Elementary School District (Daly City) the advent of Project Discovery has changed the whole concept of an elementary school building library. Through the good offices of the sponsoring companies, Encyclopaedia Britannica Educational Corporation and the Bell and Howell Company, we have added films and filmstrips to the book collection to create a building-level multi-media instructional materials center. 500 16mm films, 1,000 filmstrips, and 6,000 books have been integrated into a comprehensive resource for teachers and students, with 32 film and 32 filmstrip projectors (for 20 teaching stations) to facilitate their use.

Our goals in this Project are (1) to provide maximum availability of all materials and equipment to both teachers and students; (2) to promote maximum utilization of materials by placing as few obstacles as possible between users and materials; and (3) to effect as complete a physical integration of materials as can be achieved.

A fundamental premise in our organization of materials is that each type-- book, film, filmstrip, record, tape, etc. -- supplements and reinforces each of the others, and whenever possible should be physically housed with, or at least adjacent to, other materials on the same subject. If maximum utilization is to be achieved, all materials must be housed and displayed in such a manner as to be easily accessible to the teacher and to the student. Our experience has shown us that most library materials can be housed together on open shelves readily available to the student.

Filmstrips are housed in open trays at the right side of each shelf, sloped against the back of the case so that the filmstrip titles are clearly visible. Bell and Howell autoloader cartridge sleeves are used for this purpose in the Project Discovery library; the manufacturer's filmstrip boxes can sometimes be used, or suitable trays can be made locally of plywood or cardboard; filmstrips can also be left in the original box and shelved upright like a book. We have replaced the original label on the filmstrip container with a plain typed label giving the filmstrip title and Dewey number, and have embossed the name of the school on the end of each filmstrip. Charging cards for filmstrips are kept in a tray on the desk, arranged alphabetically by title. The current date is used on the charging card, so that with normal overnight use, no date due slip is needed.

16mm films are housed in standard wire film racks on the bottom shelf of each case. Were films packaged in square boxes on lightweight plastic reels (as are tape recordings) there is no reason why they could not be shelved alongside of the books on that same subject. Other types of library audio-visual materials-- tape recordings, 8mm film loops, microfilm, overhead transparencies-- offer few problems in integrated shelving. Phonograph records are too large for 10" shelves, but higher and deeper shelves (to 14") would accommodate them easily.

An integrated card catalog, with different materials indicated with color-banded cards, is no longer a novelty, and children experience no difficulty in distinguishing the various materials. Charging cards can be color-banded quickly with a felt pen.

The advantages of integrated shelving are many. The library user is able to locate in one place many sources of information on the same subject and is not forced to chase hither and yon to find things. Open, integrated shelving often suggests to the user the employment of several media to locate information and thus subtly reinforces the concept of multi-media learning. Open, integrated shelving makes it easier for the poorly oriented library user to locate material, and "one-stop shopping" often provides a successful, rather than a frustrating, library experience for these students.

Integrated shelving of filmstrips can be achieved in any but the most grossly over-crowded library. Where shelf space is not at a premium, the right end of each shelf is normally not used, and even when shelves are crowded with books, the 25% of the book collection in circulation will usually clear enough shelf space. Filmstrips can also be housed in the traditional space-saving shallow drawers, but if this limits or discourages their use, little has been gained and much lost. As library collections expand, maximum utilization of available space is essential, but space-saving techniques must always be weighed against accessibility and user-convenience.

A major innovative practice in Project Discovery is the availability of audio-visual equipment for student use in the classroom, in the library, and at home. Projectors, both film and filmstrip, can be taken home by all students, including those in kindergarten. This has proved to be the part of the project most exciting to parents, as they can now see at first hand the many learning materials provided to implement and enrich the instructional program. (We do require that parents pick up film projectors because of their weight, but filmstrip projectors can be carried easily by even the youngest child.) We have experienced no difficulty with the home use of projection equipment; all students are trained in its use, and no damage has been experienced. Home circulation of projection equipment is definitely practical.

Dynamic school libraries cannot and will not stand still, tied to tradition, limited in concept. The multi-media school library has a role to play in the instructional program and that is, in its broadest goals, fundamental to education and to learning.